THE BRITISH MUSEUM QUARTERLY — VOL. VII. NO. 2

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1932

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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PUBLISHED BY THE TRUSTEES

BRITISH MUSEUM QUARTERLY
VOLUME VII. NUMBER 2. SEPTEMBER, 1932

XI. FLORENTINE FIFTEENTH-CENTURY ENGRAVING
(*Reduced*)

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LONDON

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1932

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29. AN UNKNOWN FLORENTINE ENGRAVING OF THE XVTH CENTURY.

A REMARKABLE example of Florentine engraving, a *Descent from the Cross*, hitherto undescribed and unrecorded, and found in an English private collection, was recently acquired (see Frontispiece). It is a large print, measuring $16\frac{1}{4} \times 11\frac{3}{4}$ inches, engraved in the open style of parallel shading which is commonly called the 'Broad Manner' of Florentine engraving, a draughtsman's style in contrast with the 'Fine Manner' of the Goldsmiths' tradition. As in various other examples of the 'Broad Manner', the general influence of Botticelli's style, more particularly in its later phase, is evident; but it is lamer than Botticelli himself, and nearer some secondary master of the type of Raffaellino del Garbo. But the lameness of style may be due to engraver rather than designer, for the subject as a whole has a fine dignity. In the somewhat clumsy treatment of figures, e.g. of the seated Virgin, one is reminded of the drawings of the Finiguerra Chronicle, and it is by no means impossible that later members of the Finiguerra family worked in this style as well as in the 'Fine Manner'. It lies somewhere between the style of later 'Broad Manner' engravings such as the large *Assumption* (B. XIII. 86, 4) and the *Last Supper* (P.V. 46, 114, Paris), and the work of Robetta and Lucantonio degli Uberti (e.g. in Lucantonio's *Last Supper*, P.V. 194, 114, once at Gotha, but now in America). But in both Robetta and Lucantonio the pure 'Broad Manner' has yielded to a more complex system of cross-hatched shading. The designer certainly shows knowledge of Mantegna's work, both in a general reminiscence of the large engraving of the same subject of about the period of the Louvre *Crucifixion* (i.e. about 1455), and in a special reflection of the standing figure of St John in Mantegna's original engraving of the *Entombment* (B. XIII. 229, 3), and neither of these North Italian engravings is likely to have been produced before 1490. It is of interest to contrast the statuesque and classical pose of St John in the Mantegna with the curved rhythm of the Florentine figure. The print, which offers one of the most important compositions in Florentine engraving, was probably produced in the last decade of the fifteenth century. A. M. H.

30. RARE WOODCUTS AND ENGRAVINGS FROM THE BOERNER SALE.

FROM Boerner's sale of May 2–3 at Leipzig, which comprised rare prints from the collection of Count Yorck von Wartenburg and from the Ducal Museum at Gotha, several important and unique engravings and woodcuts have passed by gift into the British Museum. First among these should be named a large and magnificent Venetian woodcut ($21\frac{1}{2} \times 31\frac{5}{8}$ inches), brilliantly coloured in red, yellow, and green over black (Plate XII). It represents a battle fought at sea in August 1499, at Zonchio, on the west coast of the Morea, north of Navarino, between a large Turkish vessel commanded by the notable corsair Kemal Ali and two Venetian ships, one of them (the *Pandora*) commanded by Antonio Loredano, the other by Albano d'Armer. A number of small Turkish galleys harass the Venetians at close quarters, while fire, arrows, stones, and iron darts are discharged from the masthead of the big ship. The Turks were victorious: Loredano perished when his ship was burnt; Armer was taken prisoner to Constantinople and sawn asunder by order of Bajazet II. Antonio Grimani, the Venetian admiral, was deprived of his command, but the gallantry of his two subordinates evoked an enthusiasm which accounts for the publication of this woodcut, probably the earliest extant print of a definite historical sea fight. The campaign is described by Pietro Bembo (*Hist. Ven.*, Liber V). The woodcut, given by the National Art-Collections Fund, is derived from a large collection of historical prints, broadsides, and portraits, formed late in the sixteenth century by Rudolph II, which was captured at Prague after the Battle of the White Mountain and belonged from 1620 to 1632 to the Elector Maximilian I of Bavaria. In the Thirty Years' War it was taken by the Saxon Duke of the Ernestine line and remained till lately at Gotha.

From the same 'Prager Beute' came a large fifteenth-century woodcut, coloured and in splendid preservation, representing the Four Elements and Four Temperaments, with long xylographic text, which has been given by Mr John Charrington, and also a remarkably fine pair of coloured Early Dutch woodcuts (1519) which have been presented, through the National Art-Collections

XII. VENETIAN WOODCUT OF THE BATTLE OF ZONCHIO

SEIA DVXESSE DE GEVDRES
Dits die figuer vā elizabet een dochter vā lunebort
en brunswick hartoginne vā gelre gulick
ende greefinne vā zutfen 1512

XIII. THE DUKE AND DUCHESS OF GUELDRES, 1519

Fund, by Mr H. Van den Bergh (Pl. XIII). The subjects are Charles of Egmont (1467–1536), Duke of Gueldres, and his wife Elizabeth (1494–1572), daughter of Henry, Duke of Brunswick. They were married in February 1519, and the portraits of the Duke and Duchess, holding carnations, were evidently published on that occasion. The artist is unknown.

Mr Charrington also gave a fine early impression of Cranach's woodcut portrait of his son-in-law Christian Brück, and Mr T. D. Barlow another rare Cranach portrait, that of the Elector John Frederick I of Saxony (Pass. 186 b), as well as the scarce Aldegrever etching (B. 187) of a bearded man crowned with vine-leaves.

An anonymous donor gave the only known impression of the first of the Foolish Virgins after Schongauer, engraved by the Master of the monogram AG, and three colour-prints by Janinet and Descourtis.

31. FRENCH DRAWINGS.

FROM another Leipzig sale, that of drawings from the Hermitage at Leningrad, several charming sketches by the less celebrated French artists of the eighteenth century were bought by aid of the H. L. Florence Fund. These include a group of three flying cupids by Natoire, decorative compositions in the Chinese taste by Eisen, Huquier, and Pillement, an elaborate and beautifully coloured design for a ceiling by Gillot, of whose work a similar but smaller specimen in the same style was recently acquired from another source, and a semicircular decoration on black ground signed 'Etienne Dubois père, 1799'.

Four graceful drawings of classical subjects, dated 1795–6, by Joseph-Marie Vien, an artist not hitherto represented in the collection, who was, earlier in his career, the master of J. L. David, have been acquired in part from the Florence Fund, in part by the gift of Mr. Tomas Harris.

32. WOODCUT BY WOLGEMUT.

TO the generosity of Mr Louis C. G. Clarke, of Cambridge, the Department owes the gift of a fine and very rare woodcut by Wolgemut, representing the Crucifixion, with Our Lady and

St John and three angels. It was probably designed about 1492–5 for the Canon of a missal, but no edition is known in which it occurs. This impression, uncoloured and in fine preservation, has an unrecorded watermark, a bull's head with cross and serpent of abnormal dimensions.

33. MODERN PRINTS.

THE Contemporary Art Society has again presented a large number of fine modern prints by English and continental engravers, which furnished the material for an exhibition arranged in July. They include mezzotints and engravings by Sir Frank Short, W. E. C. Morgan, J. Hecht, and J. E. Laboureur, etchings by Sickert, Simpson, Rosenberg, Tunnicliffe, and others, lithographs by Matisse, Brangwyn, and Hartrick, woodcuts by Allinson, Ten Klooster, Sydney Lee, Hughes-Stanton, Farleigh, and Pellew, and numerous colour-prints from wood, linoleum, and stone.

34. PRINTS AND DRAWINGS PRESENTED BY MR CAMPBELL DODGSON.

THE late Keeper of Prints and Drawings has presented a small drawing by Dürer, the sun and moon, and a basilisk, as emblems of 'Aevum'; a leaf from Pirkheimer's MS. Latin translation of the *Hieroglyphica* of Horapollo, of which a few other fragments are extant. Also an undescribed copy from an engraving by the Master PW, *Two Soldiers* (Lehrs 14), by an unknown monogrammist PMP (late fifteenth century); a devotional sheet (*c.* 1600) by William Rogers, the earliest native English engraver; and 75 etchings by Italian artists of the seventeenth–eighteenth century, including works by Biscaino, Carpioni, Castiglione, Diamantini, Podestà, and many others.

35. CHINESE COLOUR-PRINTS OF THE XVIITH CENTURY.

IN China the colour-print never attracted, as in Japan, a whole school of gifted artists whose main activity was designing expressly for the woodcut. It was regarded almost entirely as a means of

XIV. CHINESE COLOUR-PRINTS OF THE SEVENTEENTH CENTURY

reproducing already existing paintings, especially those printed as drawing-copies in such well-known books as *The Mustard-Seed Garden*. Woodcuts issued as separate sheets are much rarer. The discovery in 1907 of a set of 29 colour-prints preserved in the Manuscript Department as part of the Sloane Collection (since transferred to the Print Room) stimulated interest in the subject. Nothing so elaborate and accomplished had hitherto been known as these woodcuts of flowers and birds, fruit, and still life, printed in as many as twenty-two colours (ten of them produced by superimposition) and with a great deal of *gaufrage*. Only a few prints belonging to the same set, in the collection of M Henri Vever and elsewhere, were known. But in June of this year thirty-two of the set, that is, seventeen prints and fifteen duplicates, came up for sale at Sotheby's. They were the property of Major G. R. V. Hume Gore. Though they were not in such brilliant condition as the Museum set, the partial fading of the colours, especially the bright pinks, by no means decreased their attractiveness. Two of the prints in this collection (Pl. XIV) were not in the Museum set at all; and three others were represented in a different state. In one case the addition of a spray of leaves and berries completely altered the aspect of the print. The National Art-Collections Fund purchased these five colour-prints for the Museum. This gift is a welcome addition to the already very interesting collection of Chinese woodcuts in the Oriental Sub-Department. The two new subjects acquired are *Plum and Camellia*, and *Water Melon and Grapes on a Dish*. The set already in the Museum had, up to 1907, been in a large volume lettered on the back *E. MSS Kaempfer*, and were presumably bought by Kaempfer in Japan. They would therefore have been made before 1692, when he left the East. The *Mustard-Seed Garden* and the *Calligraphy and Painting from the Studio of the Ten Bamboos* were also published in the seventeenth century. Thus, strange as it may seem, though the Chinese had brought the art of colour-printing to such perfection, the Japanese—at least as far as the Ukiyo-yé School was concerned—began again at the beginning in the eighteenth century, and only produced the full colour-print in 1764, after long stages of hand-colouring and printing in two colours only. L. B.

36. SUETONIUS, 'LIVES OF THE TWELVE CAESARS'.

THE only purchase which the Museum succeeded in making at the sale of the first portion of Mr Chester Beatty's collection in June 1932 was a copy of Suetonius, 'Lives of the Twelve Caesars' (lot 9 in the sale catalogue), written apparently in France in the late twelfth century. It had previously been Phillipps MS. 385, and was purchased direct from Cheltenham by Mr Beatty, in whose privately printed catalogue it was no. 33. The text belongs to the first class or 'X' group of M. Léo Preudhomme's classification, although it does not seem to have been known to any of the editors. The writing is a good example of a continental book-hand of the period, and the MS., which has been numbered Egerton MS. 3055, is in excellent condition throughout. A page is shown in Pl. XV. E. G. M.

37. THE SHERIDAN PAPERS.

HIS Grace the Duke of Bedford has presented to the Museum through the Friends of the National Libraries a considerable amount of material bearing on the history of the Sheridan family (now numbered Add. MSS. 42767–42771). The first part of this gift, papers relating to Drury Lane Theatre, was briefly chronicled in the last number of the *Quarterly*. The second part, which had originally been given with other matter to the Dorset Archaeological Society, was generously transferred to the Museum by that body. All the documents come from Frampton Court in Dorset and had originally been in the possession of Mr Brinsley Sheridan, son of Tom Sheridan and grandson of the dramatist. They fall into two main groups, the first containing papers relating to the administration of Drury Lane Theatre by Tom Sheridan under his father, the other three concerning the history of three of his children, Helen, Caroline, and Frank. The Drury Lane papers constitute the main bulk of the collection, and will prove of interest for the history of the management under the Sheridans. They consist of legal documents, correspondence with the Trustees, contracts with actors, and other business documents. Only a few autographs of R. B. Sheridan are included, the most interesting of which is a letter to his son Tom, possibly written in 1811, in which he says: 'I think Theatre matters

C. suetonij tranquilli. de vita cesarum. diuus iulius liber primus incipit.

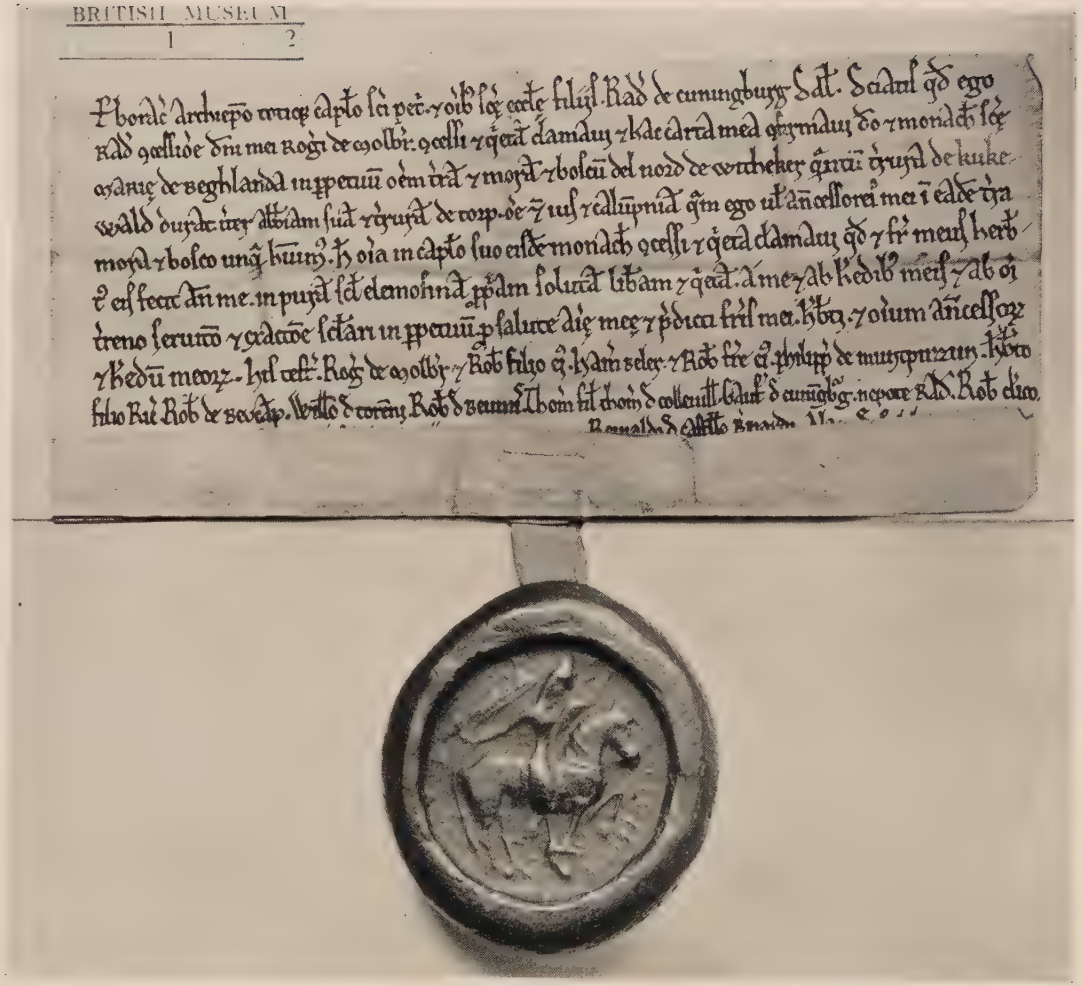
Natum agens cesar sextum decimum. patrem amisit. De quorum; q; consulibus flam̃ dialis destinatus. dimissa cossutia. quę familia equestri. si; ad modũ dues. ꝓterrato desponsata fuerat. cornelię cinnę quat̃ consulis filiam. duxit uxorem. Exqua illi moꝛ iulia nata ẽ. neq; ut repudiaret. compelli a dictatoꝛe silla ullo m̃ potuit. Quare. & sacerdotio. & uxoris dote. & gentilicijs hereditatibus multatus. diuersarũ partiũ habebat. ut etiã discederet e medio. & quam quã morbo q̃rtane aggrauante. ꝑpe p̃singlas noctes commutare latebras cogeret. seq; ab inquisitoꝛib; pecunia redimeret. donec puꝛgines uestales. pq; mamercũ emiliũ. & aurelium cottã. ꝑpinq̃s & affines suos. uenia ꝑpetrauit. Satis constat. sillã. eũ dep̃catus; amicissimus & ornatissimus uiꝛs aliq̃n diu denegasset. atq; illi pertinaciter contenderent. expugnatũ tandem

pelamasse. siue diuinitus. siue alia qua coniectura. uincerent. ac sibi haberent. dum̃ scirent. eũ quẽ in columem tantopere cupereꝝ. quandoq; optimatũ paꝛtib; q̃s secũ simul defendissent. extio futuꝛũ. Nam cesari. multos maꝛios messe.

Stipendia prima in asia fecit. marchitimi p̃toris contubernio. Quo. ad accersendã classẽ. in bithyniam missus. desedit. apud nichomedẽ. non sine rumoꝛe p̃stratę regi pudicitię. Quẽ rumoꝛẽ auxit inita paucos uꝛsus dies. repetita bithynia. pecuniam exigendę pecunię. quę debebatur cuidã libertino clienti suo. Reliqua militia. secundioꝛe fama fuit. & atheꝛmo mexpugnatione myrthilinarũ. coꝛona cinica donatus ẽ. Meruit & subseruiuio ysauꝛico meilicia. si; breui tempoꝛe. Nam sille morte compta. simul spe noue dissensionis. quę p̃marcũ lepidũ mouebatur. romã ꝑpere redit. & lepidi quidem societate. quã quã magnis condicionib; inuitaretur. abstinuit. tũ ingenio ei diffisus. tum occasione quã mi-

Bibliotheca

XV. SUETONIUS, 'LIVES OF THE TWELVE CAESARS'
(*Slightly reduced*)



XVI. BYLAND ABBEY CHARTERS, 2 : 3

at least as far as relates to you are going on very fortunately—I take on myself all the stray claims, heavy enough in pretension, which the committee cannot liquidate & you will have your 12000 *clear* which from my soul I believe will be the last money in the shape of profit any man will ever get out of a *Theatre*'. This relates to the settlement after the burning of Drury Lane Theatre in 1809. The sum of £12,000 due to Sheridan was not handed over until he had been arrested for debt in 1813. The other papers have a more vivid personal interest, particularly those concerned with the fortunes of Helen and Caroline Sheridan. Earliest in date is a series of letters, chiefly of the years 1836–8, and mainly in the hand of Caroline Norton, dealing with her relations with her husband after the failure of the famous action for *crim. con.* against Lord Melbourne. They are addressed to her brother Brinsley and deal with the situation with all the lively vigour of style which was natural to Mrs Norton. Her sister Helen became Lady Dufferin and afterwards married the Earl of Gifford, son of the Marquess of Tweeddale, on his death-bed in 1862. The story of this marriage and of the troubles it brought upon Lady Dufferin are told in her own letters to her brother Brinsley, and other papers preserved with these letters help to present a picture of the fine character of Lord Gifford. A small series of letters of 1838 relates to the financial affairs of Frank Sheridan. The papers taken all together are a considerable addition to our knowledge of a famous family. R. F.

38. BYLAND ABBEY CHARTERS.

BY the generosity of Mrs H. R. Elmhirst the Department of Manuscripts has acquired as a gift, through the Friends of the National Libraries, a series of five charters relating to Byland Abbey, co. York, which have been numbered Add. Ch. 70691–70695, and are of special importance as supplementing the large Byland collection already in the Museum. Three of the new acquisitions are of the twelfth century, with fine seals, while a fourth, Add. Ch. 70692, which purports to be also of that date, is an interesting example of a medieval 'forgery', the writing being of the late fourteenth century and the seal apparently an imitation of a twelfth-century original.

This practice of manufacturing earlier charters seems to have been not uncommon at Byland, as a number of similar 'forgeries' already exist among the Byland charters in the Museum (see e.g. Add. Ch. 7413, 7478, Harley Ch. 53 G. 54, and others) and the present example is a very valuable addition from the student's point of view. The remaining document (Add. Ch. 70695) is a confirmation, dated 1335, by Sir William Malebys of all the previous grants of his ancestors to the abbey; an unusual feature is a silk guard on which are painted two leopards passant, with a bend and a label, perhaps originally part of a pennon; this has been mounted separately between glass. Add. Ch. 70691 and 70693 are shown in Plate XVI.

E. G. M.

39. THE SHAKESPEARE AUTHORSHIP CONTROVERSY.

THE Department of Printed Books has acquired by purchase a copy of *The Romance of Yachting*, by Joseph C. Hart, published at New York in 1848. This innocent-looking travel-book is notable for a digression on Shakespeare which contains the following passage —the italics are the author's own: 'It is a fraud upon the world to thrust his surreptitious fame upon us. He had none that was worthy of being transmitted. The inquiry will be, *who were the able literary men who wrote the dramas imputed to him?*' This had long passed as the first publicly expressed doubt concerning Shakespeare's authorship of his plays. But according to a recent article by Professor Allardyce Nicoll in the *Times Literary Supplement* for 25 Feb. of this year, Hart was anticipated in this country at the beginning of last century by James Corton Cowell, who questioned Shakespeare's authorship in an address delivered to the Ipswich Philosophical Society in 1805. Cowell's unorthodox address was a sequel to an orthodox paper read by him to the Society two years earlier. He was converted from orthodoxy by the Rev. James Wilmot, rector of Barton-on-the-Heath, near Stratford-on-Avon itself, and he quotes the rector—himself to be identified later as 'Junius'!—as 'the author of this New Light', which includes the suggestion that Sir Francis Bacon was the true author.

The Romance of Yachting must occupy a lower pinnacle than hitherto; but, as Cowell's address remained in manuscript, Hart's book still appears to be the earliest printed work containing an attack on Shakespeare's authorship. As such it has been much sought after, and is now difficult to obtain. H. T.

40. *THE ART OF GOOD LYVYNG & GOOD DEYNG.*

AMONG recent acquisitions of the Department of Printed Books is a copy of the very rare *Book intytulyd The art of good lyvyng & good deyng*, printed by Antoine Vérard at Paris in 1503. This small folio is the first edition of a translation of *Le liure intitule lart de bien viure et de bien mourir* printed by Vérard ten years earlier, a copy of which is also in the Museum, and is illustrated with a number of remarkable woodcuts, some but not all of which correspond to those in the French original. The translation has hitherto ranked as anonymous, but in point of fact its author names himself in two places as 'Samoht Notgnywel', which is merely 'Thomas Lewyngton' written backwards; nothing further appears to be known of him. There is already a copy of the book in the Library, but it entirely lacks the first three quires and the last leaf, an imperfection affecting the title and six woodcuts; all these features are included in the present copy, which is perfect except for one sheet in the first quire. Not more than four quite perfect copies are recorded. V. S.

41. BYRON'S *SKETCH FROM PRIVATE LIFE.*

THE Department has received as a gift from Sir John Murray, K.C.V.O., D.S.O., a copy of the original edition of Byron's poem *A Sketch from Private Life*. The poem is a bitter invective against Mrs Clermont, whom Byron regarded as largely responsible for parting him and his wife. It is printed anonymously on a four-page sheet, without title-page or imprint, but with the date March 30, 1816, followed by the title, at the head of the first page. Only fifty copies were printed, in April of 1816, and of these nine-tenths have disappeared. The Museum is very fortunate to receive the unexpected and welcome gift of one of the few copies that have survived. H. T.

42. CHILDREN'S BOOKS.

THE Department has received from the Misses Martelli, through the Friends of the National Libraries, a collection of thirty-three children's books of the late eighteenth and early nineteenth centuries. Besides unrepresented editions of such old favourites as the stories of Dick Whittington and Cock Robin, the collection contains a number of works not represented by any edition in the Library. Most of the items are in good condition for this class of book, and the collection forms a valuable addition to the Museum's stock of children's books for the pre-Victorian era. H. T.

43. MILTON'S *EPITAPHIUM DAMONIS*.

IT has been pointed out by Dr Leicester Bradner that the Latin poem *Epitaphium Damonis*, entered in the General Catalogue as an anonymous work, under the heading *Damon*, is by John Milton. This poem is an elegy on the death of Milton's friend Diodati. It was included in the collection of Milton's poems published in 1645. No other copy of this edition of the poem is known, nor is any other separate edition recorded. The pamphlet was purchased in 1857 as a work of Milton's, but the information as to its authorship was not incorporated in the General Catalogue.

44. ANTIQUITIES FROM UR: TEMPORARY EXHIBITION.

AN exhibition of the principal objects found at Ur in the seasons of 1930–1 and 1931–2 was placed in the Nimrûd Gallery in July. The most important finds of the earlier season have already appeared in the *Quarterly* (vol. vi, p. 81); the latter has brought several notable additions. A Sumerian steatite bowl (diam. $5\frac{3}{8}$ inches) of about 2400 B.C. is finely sculptured with the figures of five bulls in relief around the outside, each turning its head to face full outwards in the familiar Sumerian style (Pl. XVII right). Above the back of each animal is carved an ear of barley which may, like the corresponding sign in the writing, indicate that the cattle are 'fat'. Next to the bowl in artistic interest is a collection of impressions of

seals on baked clay, found in a house of about the fourth century B.C. For whatever purpose these impressions were made they display an extraordinary variety of contemporary seal-devices, in which the influences of Assyria, Egypt, and Greece are clearly descried, while a few of the more purely Persian types seem already to foreshadow the Sasanian period. Of about the same date as the preceding is the little gaming-board (Pl. XVII left, $5\frac{1}{2}$ inches by $2\frac{3}{4}$ inches) with its holes for pegs, some marked by a rosette, and its indications of a small sculptured group at the top, now broken away. This was used in a well-known game which perhaps originated in Egypt and seems to have been a favourite amusement there at the time of Esarhaddon's conquest (671 B.C.), for he introduced it to Assyria, and had a number of these boards made with his inscription upon them. The two small bulls' heads cast hollow in copper, each about $5\frac{1}{2}$ inches across, belong to a set of five found together, broken off from whatever they originally decorated. Their style is precisely that of the heads from the copper frieze of A-anni-padda, found at al-'Ubaid, and they belong, therefore, to the First Dynasty of Ur, before 3000 B.C. A most interesting exhibit is a round stamp seal in steatite, with the figure of a bull and several writing signs. This belongs to the now celebrated class of seals found principally at Mohenjo-Daro and Harappa, in the Indus Valley (see *B.M.Q.*, Vol. VII, pp. 5–6). This example gains an additional importance from the definite context in which it was found, which indicates that it belongs to the period of the archaic Sumerian civilization, or earlier than 2500 B.C. An early Sumerian stele, $9\frac{1}{8}$ inches high, in coarse-grained granite, is remarkable for the rudeness of its sculptured figures and almost indecipherable inscription, the stone having proved too hard for the sculptor's tools. It is possible, however, to make out from the inscription that the person commemorated is no other than the well-known Ur-Nina, an early king of Lagash, whose monuments are generally remarkable for their rude workmanship. One or two of his religious buildings are mentioned, but the main interest of this discovery is that it brings still further evidence of the ascendancy of the early rulers of Lagash over Ur. Finally, the season of 1931–2 produced a curiosity in four inscribed cylinders of solid copper, very heavy,

which were found in two brick receptacles. Cylinders in such deposits were almost always of clay or stone, copper being reserved for tablets. Three of these are of about the same size (10¾ inches long) and are inscribed with the same text, recording the work of Nur-Adad, king of Larsa, about 2000 B.C., in building a 'great oven', apparently for cooking the food of all the gods worshipped in the temple. The other cylinder is larger (about 12¾ inches long) and contains a different text, almost wholly illegible but apparently inscribed by Marduk-nadin-akhê, a king who reigned nearly a thousand years later than the author of the other three cylinders.

C. J. G.

45. BRONZES FROM NORTH-WEST PERSIA.

THE two bronze daggers and bowl illustrated in Pl. XVIII have lately been acquired by the Department of Egyptian and Assyrian Antiquities. They are said to have been found in a cave not far from Kirmanshah and thus in the neighbourhood from which the 'Luristan' bronzes have been obtained, though there is no reason to connect these with the more fantastic products of the Luristan graves. The daggers are fine weapons, little the worse for their long burial except that the perishable grips on the handles are now missing. The larger dagger (123060) measures 16¼ inches by 1⅞ inches across the pommel, and has a hilt with raised edges to act as the core of an ornamental handle of wood or perhaps ivory, which was fixed on by rivets passing through the existing two holes in the centre. The shape and style are those of its period, which is shown by other examples to be the twelfth or eleventh century before Christ. Upon a slightly raised narrow band at the base of the blade, where it joins the hilt, are engraved two lines of writing—'Belonging to Shamash-killanni, officer of the King'. Which king we cannot tell, but most probably one of the members of the Second Dynasty of Isin. This is indicated by a similar inscription on the second dagger (123061)—'Belonging to Marduk-nadin-akhê, king of all, king of Babylon, king of Sumer and Akkad'. This ruler lived at the end of the twelfth century, and the Museum already possesses several monuments of him, notably the fine 'boundary-stone' 90841, with his portrait. His

XVII. ANTIQUITIES FROM UR

XVIII. BRONZES FROM NORTH-WEST PERSIA

dagger is of the same general form as the preceding, but somewhat shorter, measuring 14½ inches by 2 inches across the pommel. There are no rivet-holes in the handle, but the raised edges have a slight overhang designed to fix the side-pieces in their place. Several weapons of this kind, some inscribed with the names of kings belonging to the same or a subsequent dynasty, have already been made known, and all seem to have been found in the same neighbourhood. Among them is a bronze arrow-head, and it has been thought that such arms are not sumptuous enough to have been the personal property of kings, but that they ought rather to be regarded as presents given by them to distinguished servants. But the difficulty is hardly great enough to necessitate any such explanation.

It is said that the bronze bowl (123062, Pl. XVIII) was found with the daggers; at least, it comes from the same vicinity. Being more fragile it is less well preserved, for one side is considerably damaged. The diameter is 7 inches, the height 1¾ inches, and there is in one place an attachment to the rim, presumably for suspension, which looks like an afterthought: a plain strip of thin metal doubled over and roughly fixed with four rivets. The outside of the bowl is decorated with engraved designs, a rosette occupying the whole base, and two groups of a bull on either side of a tree being disposed round the sides; connecting the groups on one side is a line of conventional palmettes, which is omitted on the opposite side. At the upper edge is a thin band of zigzags and dots. The oxen have horns of exaggerated size standing out prominently before them, and each raises one foreleg towards the tree, which is very conventionally depicted, after the manner of the 'sacred tree' on the sculptures of Ashur-naṣir-pal. The whole group, indeed, is very characteristic of Assyrian art, and should be compared with the scenes on the glazed and painted pottery of the period from the city of Ashur. C. J. G.

46. A STATUE OF TIRHAQAH (TAHARQA) AND OTHER NUBIAN ANTIQUITIES.

THE Museum has purchased a representative series of objects from Professor F. Ll. Griffith's Oxford Excavations in Nubia 1930–1. The site of the excavations was Kawa in the Dongola

Province. Professor Griffith surmises that the history of the ancient settlement there goes back to the earliest days of Egyptian penetration into the Sudan, but that after the troubles of the Hyksos period a second foundation was necessary. He secured evidence to show that this was effected by Amenhetep III; and that he gave the name Gematen or Gempaten to the new city, which, however, he dedicated to Amen. Three temples unearthed by the expedition—two of brick and one of stone—contain remains of Tutankhamen, Rameses II and VI, Shabako, Tirhaqah, and later Nubian kings, but the finest objects are from the reign of Tirhaqah and the bulk of them from the stone temple which he began to build in 683 B.C. as a thanksgiving to Amenrē'.

It was in the sanctuary of this temple that the outstanding object in the present collection was found: a portrait-sphinx of the king himself (Pl. XIX). The figure is in one piece with the plinth, and the measurements are: height 1 foot $3\frac{3}{4}$ inches (40·0 cm.), length 2 feet $5\frac{1}{4}$ inches (74·3 cm.), breadth $10\frac{3}{4}$ inches (27·3 cm.). The stone is a golden-grey granite. The design is typical in general, but the lion's mane is rendered in a simple convention without any indication of the fur except a stylized 'feathering' of the fringe round the face. The head is crowned with the double uraeus of the Nubian kings. The only inscription is an incised cartouche on the chest: Nefertem-khu-Rē', the prenomen of Tirhaqah.

The conventional disposition of the body and limbs, and the lack of fine cutting in the details of paws and tail help to concentrate the attention on the royal face. Here, it will at once be seen, the delineation is more accurate and the tool-work more precise. There is no doubt that the sculptor intended a portrait. This is the more valuable as only one other portrait in the round of Tirhaqah is known—the black basalt statue in Cairo. The sphinx is quite undamaged, and is an interesting document for the history of art. It is differentiated from the conventional sculpture of the period by the effort at portraiture, and from the finer works of art which belong to the Twenty-sixth Dynasty by the absence of any archaistic tendency.

The remainder of the purchase consists chiefly of small stone, bronze,

a

b

XIX. NUBIAN ANTIQUITIES

a

b

XX. *a*, *b*. EGYPTIAN FIGURES. *c*. PERSIAN SILVER RELIEF

and glazed objects, selected from a large series to fill up gaps in the existing collections. The most interesting of these is a hollow bronze bust ('aegis') of a queen (Pl. XIX), 6½ inches high. Although the pectoral incised on the wide collar of beads is inscribed with the cartouches of a king, the wig is a woman's and it is surmounted by the vulture head-dress of a queen. The bust is therefore presumably that of the wife of the king Kheperkarē' Arnetamen named on the pectoral, but otherwise unknown. The presence of two rings behind the hawk's-head terminals of the collar suggests that the object was the figure-head of a sacred boat or an ornamental fitting from a shrine or other piece of wooden furniture. The date of the king is unknown but he was probably one of Tirhaqah's successors who ruled at Napata. S. R. K. G.

47. AN EGYPTIAN BRONZE OF THE XXVIth DYNASTY.

MR O. C. RAPHAEL has presented an inlaid bronze figure of Amen-Re', of which the metal, preserved in nearly all its detail, is partly gold and partly electrum (Pl. XX *a*). The figure wears a corselet and loin-cloth, a necklace and royal beard; the crown, which has lost its two feathers, had a tail, represented in the inlay on the back, reaching down to the corselet. Round the base is an inlaid inscription stating that the figure was dedicated by Pedi-Neit, chamberlain of a divine votaress, and son of a similar chamberlain, Shashanq. On the top of the base are inlaid nine bows representing the traditional enemies of Egypt, which are being trodden under foot by the god, and a short inscription which gives his name, and his title, 'Lord of the thrones of the two lands, beloved of Thebes'. There is an unusually attractive patina. S. R. K. G.

48. THE H. R. HALL MEMORIAL.

FRIENDS and colleagues of the late Dr H. R. Hall have combined to present in his memory an Egyptian figure, of grey stone, to commemorate his work in the Department of Egyptian and Assyrian Antiquities (Pl. XX *b*). Dr Hall himself selected the figure as a desirable acquisition before his death, and expressed the opinion that

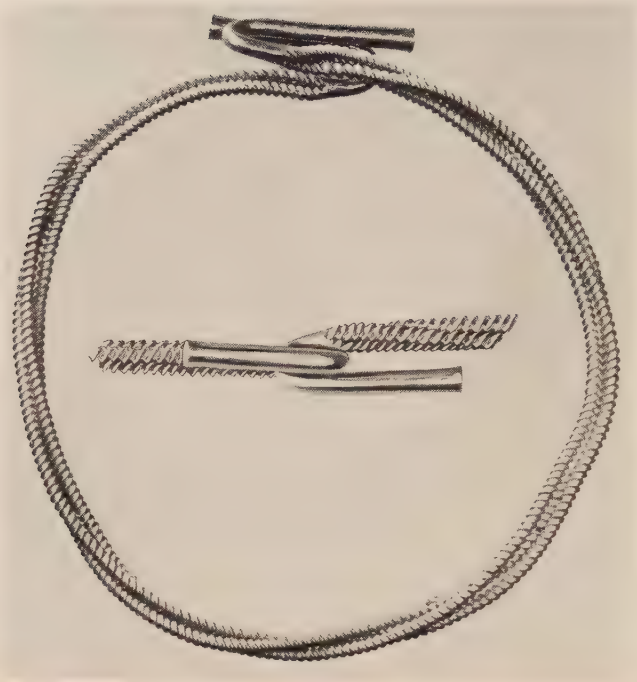
it might have been carved during the XIXth Dynasty period. The subscribers to this memorial are asked to accept the thanks of the Trustees here expressed for this generous gift. S. S.

49. A PERSIAN SILVER RELIEF.

A SHORT strip of thin silver (7 inches by $1\frac{5}{8}$ inches), with a repoussé relief decoration, has been acquired for the Department of Egyptian and Assyrian Antiquities, and is illustrated in Pl. XX *c*. Though there is no information as to its finding, it was bought in Persia, and the style of the relief proves it to be Persian work. Its purpose as an ornament once applied to some other object of furniture or apparel is shown by the holes at each end. The subject of the relief is a boar-hunt by two hounds, the three creatures being conventionally disposed so that the two hounds face inwards towards the boar, which stands in the centre looking towards the right. Despite their artificial positions the animals are portrayed with great life and spirit; the hounds are of the grim mastiff breed so impressively depicted in the Assyrian hunting-sculptures, the boar is lean and long-legged and has erect ears and tail. The apparent fork at the end of this seems to be an exaggeration of the lateral bristles which are said to give the tails of some wild pigs the appearance of a feathered arrow. A similar branched tail is given to some of the pigs which Chosroes II is seen hunting on the famous sculpture at Taq-i-Bustan. This silver ornament evidently belongs to the late Parthian or early Sasanian period: the conventional ornamentation by which the haunches of the dogs and the shoulders of both boar and dogs are so happily outlined is characteristic of Sasanian animal art on silver vessels and textiles. C. J. G.

50. TREASURE-TROVE FROM TOWEDNACK (CORNWALL).

GOLD finds in Cornwall generally suggest Ireland as their place of origin, and this applies as much to the latest discovery as to the four crescents or lunulae of earlier date found in the same county near the coast. On 11 November 1931 a labourer came across about 16 oz. of gold in a hedge-bank on Amalveor Farm at Towednack, five miles north of Penzance. It was declared treasure-



XXI *a*. GOLD TORC FROM TOWEDNACK
b. DISH OF RAKKA POTTERY
(*Reduced*)

trove, submitted to the Duchy of Cornwall, and purchased from the Duchy, the Museum not having in this case the right of pre-emption. Subsequent exploration of the site has brought to light an unfinished gold bracelet, making a total of nine specimens—two torcs or collars of different designs, four penannular bracelets, and three pieces of raw material for bracelets. One of these last is exactly double the weight of a pale gold bracelet; and the two unfinished pieces with circular section differ in weight by less than one gramme. There are other close agreements, one group of three being about 30 grammes, and another group of three about 75 grammes. The finished bracelets are commonplace, and the larger torc belongs to a type well represented in Ireland, consisting of a twisted strand (originally triangular in section) with thicker club-shaped hook-terminals (cf. Armstrong, *Cat. Irish Gold Ornaments*, Dublin, 1920, Pl. XII). Allied to these, but apparently unique in regard to its triple strands, is the smaller torc here illustrated (Pl. XXI *a*, ⅔ scale). As there is nothing to suggest that the hoard is a collection of scrap metal, the specimens may be regarded as contemporary; and the inclusion of similar bracelets in the Beachy Head hoard (*Bronze Age Guide*, Pl. IV), which is approximately dated by a winged celt and part of a sword, justifies an attribution to the period 1000–700 B.C., a little before the end of the British Bronze Age. R. A. S.

51. A DISH OF RAKKA POTTERY.

AMONG the early Islamic wares of the Near East is a fine white pottery of sandy texture with lettuce-white glaze and decoration either painted in blue or incised in outline and coloured with blue, green, yellow and manganese purple. In dealers' parlance it is variously known as 'white Gabri' and 'lakabi', and its place of origin has been the subject of much debate. Specimens have been found as far apart as Rhages in northern Persia and Fosṭāṭ in Egypt, and M. de Lorey reported the finding of sherds of the same material in excavations at Rakka.

Rakka, about 100 miles east of Aleppo, was once a flourishing city, but has lain in desolation since 1321, and its ruins have yielded a rich harvest of old pottery to the dealers of Aleppo. The dish illustrated

herewith (Pl. XXI *b*) has been presented to the Museum by Mr O. C. Raphael, who found it in the shop of an Aleppo dealer. It was reputed to be, and doubtless is, of Rakkan origin; and, though in itself a simple and unpretentious specimen, it helps us to identify other more ambitious representatives of this kind of ware.

There is, for instance, in the collection an important dish with a design of a human-headed bird (sīmurgh) incised and coloured with blue, turquoise green and aubergine purple (Pl. V of the *Guide*), which has been variously assigned to Rakka and Rhages. A comparison of the material, form, finish of the base, texture and colour of the glaze, and even of such details as the stripes and circles on the rim of this piece shows so close a similarity with those of Pl. XXI *b* that one can hardly doubt that both dishes were made in the same place and that that place was Rakka. R. L. H.

52. A GOLD COIN OF RHODA.

THE Department of Coins and Medals has acquired, by the gift of the Director, a unique and most interesting gold coin of Rhoda in Spain (Pl. XXII *a* 1). The weight and types are those of the silver. The obverse shows a slightly barbarized version of the usual female head for which the Syracusan Arethusa provided the ultimate model, accompanied by the ethnic inscription in good Greek characters. The conventional full-blown rose of the reverse, however, has already advanced some way towards the disintegration which it reached on the later silver imitations made by the Gallic Volcae Tectosages in Gaul; the petals have practically disappeared, while the sepals have become a feathered cross with a rosette in each quarter. This is the identical coin already published by Antonio Vives in his *Moneda Hispánica* (Lam. i. 8), from the collection of Sr M. Pareja, but the paper rubbing from which he worked evidently did not show the inscription clearly, with the result that he regarded the coin as a Gallic imitation. In spite of the slightly barbarous style and the disintegration of the reverse, the lettering almost forces the conclusion that the coin was struck at Rhoda itself during the third century B.C., and its provenance, Barcelona, goes to support this view. E. S. G. R.

53. ENGLISH COINS.

THE Department of Coins and Medals has acquired thirty-three gold nobles of Richard II, which complete, with six previously obtained (see page 14 of the present volume), a series collected by Mr Lawrence for the purpose of studying, by their use in conjunction with the specimens already in the Museum collection, the detail that serves for the classification of the coinage of this reign. Two of the coins are illustrated on Pl. XXII*a* 2, 3.

In 1351 Edward III had established a coinage in the two metals, which maintained itself for a period of sixty years without change in weight or design. Political circumstances, in the settlement of the treaty of Brétigni in 1360, which caused the omission of the French kingdom from the titles of the King of England, and its rupture in 1369, produced changes which aided the classification of his coins by determining the issues of the three remaining periods of his reign. In Richard's reign of twenty-two years no political issues reflected themselves on the coinage, unless, indeed, his marriage with the French princess three years before his death was the cause of the omission of the title of King of France on some of his nobles.

The coinage of Richard II has therefore afforded little opportunity of arrangement and dating of the issues. Recent investigation of lettering and other detail has brought considerable progress in the classification of the fourteenth-century coinage by means of the identification of very small differences on the coins, many of which were inserted deliberately as the Master's privy mark which, for the use of the Pyx juries, had to be changed four times annually. This method of investigation, which involves careful study and recording of dies, has been, and is still being, applied to the difficult coinage of Richard II with considerable success. The results illustrate the danger of finding a political interpretation for a coin feature; the nobles have been found to omit the French title not only at the close but also in an early part of the reign. Mr Lawrence has enabled the Department to enrich its collection by specimens which afford valuable information to the student of the series.

Mrs Granville Duff, on the disposal of a collection made many years ago by the Bulwer family, has presented to the Museum an

angel of Henry VIII which is struck from an obverse die of the latest issue (1544–7) and a reverse die of the previous coinage (1526–44); the annulet which differentiates the later issue is present beside the angel's head but not on the ship. She has also given a gold half-crown of the early coinage of Edward VI, which was struck in the name of Henry VIII; it bears the mint-mark K, the mark of Thomas Knight, under-treasurer of one of the three establishments into which the Tower mint was now divided. Knight struck both gold and silver coins between March 1545 and February 1548. This is the only specimen of the small gold denomination which has his privy mark.

It is to the courtesy of the donor of these two coins that the Department of Coins and Medals owes the opportunity of acquiring from the same collection a penny of fine silver of Edward VI. This is one of the coins of the English series which has always been attractive to the collector. It is a remarkably rare coin, and it has exceptional interest as being the first penny of the restored coinage after the debasement of the coinage by Henry VIII. It is of 11 oz. 1 dwt. fine, only 1 dwt. short of the old standard silver. This specimen, in addition to the merit of its unusually fine condition, has a special interest for the student of coins owing to a small peculiarity of lettering. The coin is illustrated on Pl. XXII*a* 4. G. C. B.

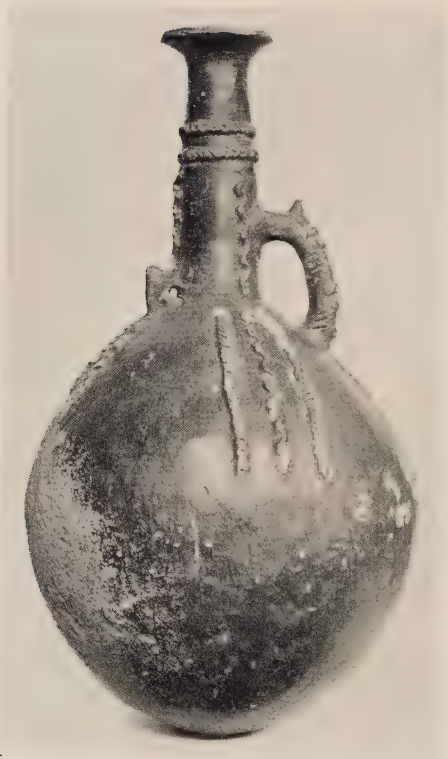
54. PISTRUCCI'S MODEL OF THE ST GEORGE FOR THE SOVEREIGN.

THE charming wax model made by Pistrucci for the gold sovereign of George III has been acquired for the Department of Coins and Medals by the kind gift of Captain Bruce Ingram, O.B.E., who obtained it at a sale in Rome. It is illustrated on Pl. XXII*b*.

The design, as shown on the wax model, is a vigorous composition with dramatic spirit. The moment is selected when the saint has thrust his lance into the dragon's body; the lance has snapped and St George, with the broken shaft in his hand, rides on, trampling down the dragon, which paws the air in its death-agony. In this form the design was adopted on the new sovereign which was issued in 1817.

XXII *a*. ANCIENT SPANISH AND ENGLISH COINS
b. WAX MODEL BY PISTRUCCI

b



a *c*

XXIII *a*. CYPRIOTE BRONZE-AGE VASE
b, *c*. BOX AND FIGURE FROM LHASA

In the following year a new silver crown was coined, which also bore St George as its reverse type. The patterns submitted by Pistrucci offered a design similar to that accepted for the gold coinage, but made the alteration of placing in St George's hand a short sword instead of the broken shaft of a lance. With this change the design was, unfortunately, accepted. The dramatic force of the composition was lost; the dragon now lay wounded with the lance-head in its body, and a fragment of the lance still lay on the ground. But in this new design the saint has armed himself afresh, after the snapping of the lance, with a sword with which he apparently intends to inflict a *coup de grâce*; the weapon is not one with which he could reach the dragon while retaining his seat in the saddle; the spirited treatment of the subject is lost; the single lance-thrust, which was the death-blow, is ineffective and the dragon is to be put out of its agony with a still less effective weapon.

The original and better design remained on the gold coin till the end of the reign, but on the accession of George IV the form of the design which had been accepted for the silver crown was used also on the gold sovereign, and this degenerate form was again adopted when Queen Victoria in 1871 restored the type of St George on the gold coin. G. C. B.

55. A CYPRIOTE BRONZE-AGE VASE.

THE large jug, illustrated on Pl. XXIII *a*, was found at Calofini in the Kyrenia province of northern Cyprus and has been presented by Mrs H. S. Lauriston Scott. It is a fine example of the 'red polished ware' of the earliest Bronze Age of Cyprus, more elaborately decorated than any specimen previously in the Museum. The potter has closely reproduced the primitive gourd-bottle with a cane spout and a rope handle, and the decoration, in raised strips of clay covered with sinkings and scorings, is suggestive of the string and straw plaiting which bound gourd and cane together; but in the snake-like bands which run down the vase a magical purpose and a beginning of deliberate decoration may be recognized. The height of the vase is 21 inches.

The chronology of the Early Bronze Age in Cyprus is still only

vaguely known; but it seems to be established that the 'red polished style' was in full decadence by 2000 B.C. The present vase, primitive in type, but boldly modelled and ambitious in scale, must be placed in the early maturity of the style, well back in the third millennium B.C. F. N. P.

56. OBJECTS FROM LHASA, TIBET, COLLECTED BY GENERAL SIR JAMES MACDONALD.

THIS interesting series, which has been presented by the executors of the late General Sir James R. L. Macdonald, K.C.I.E., C.B., LL.D., in his memory, comprises a gilt-bronze figure, a circular silver box, chased and parcel-gilt, and two finely carved wooden book-covers.

The figure (Pl. XXIII *c*) measures 17·8 inches high and represents Vajra-dhara, the Adi-Buddha (eternal and supreme Buddha of the celestial sphere) in his manifestation as Dharma-vajra. The figure is portrayed standing, the weight resting on the right leg. The right arm is flexed across the body, and balances a vajra on the palm of the hand. The left arm is extended downwards, and holds a vajra against the left thigh. The pose is extremely graceful, and the workmanship admirable. Vajra-dhara is almost always represented in a sitting position, but figures of this divinity are rare, and the fact adds to the interest of the specimen. The date is probably late seventeenth or early eighteenth century.

The box (Pl. XXIII *b*) measures 6·7 inches in diameter and is ornamented with a complicated design of scrolls and dragons, surrounded by the Buddhist emblems enclosed in circles. The standard of workmanship is very high and the specimen is probably of the same date as the figure. T. A. J.

57. GANDHARA SCULPTURE: THE CONCEPTION OF BUDDHA.

THE British Museum series of Gandhara sculptures has been enriched by the acquisition of a relief representing the legend of the conception of Buddha (Pl. XXIV). It was originally part of the riser of a step, and is carved from black shale in high relief. Maya, selected by Buddha for his earthly mother, is shown reclining on a canopied couch, watched by two guards. To her descends

XXIV. GANDHARA SCULPTURE: THE CONCEPTION OF BUDDHA

Buddha, symbolized by a white elephant enclosed in a nimbus; the miraculous conception being announced to her in a dream. On either side is a Telamon figure, in the form of a nude boy. The relief is an admirable example of Gandhara art and provides an excellent example of the Greek influence introduced into North-West India by the expeditions of Alexander the Great. Details of the legend, with references to Indian literature, can be found in Buehler's *Grundriss der Indo-Arischen Philologie und Altertumskunde*, Band III.

The date of the sculpture is first or second century A.D. T. A. J.

58. OTHER GIFTS.

IT is gratifying to be able to announce that the Friends of the National Libraries have advanced the residue of the sum needed to complete the purchase of the Goldsmith and Percy papers (*B.M.Q.* VI, pp. 47–50). The papers have been numbered Add. MSS. 42515–42518. Further subscriptions towards the price would still be welcomed by the Friends of the National Libraries, whose funds have been considerably reduced by this purchase.

* * * * * *

Other gifts reported since the last issue of the *Quarterly* include:

The autograph MS. of Sir Edmund Gosse's Life of Swinburne (Add. MS. 42847). *Presented by Dr Philip Gosse through the Friends of the National Libraries.*

Papers of the late William Henry Younger, chiefly relating to South Africa during the Boer War (Add. MS. 42848). *Presented by Mr George W. Younger.*

Letters and papers of the Rev Philip Henry (1631–96), the Non-conformist divine, and his family (Add. MS. 42849). *Presented by the Rev E. Rhys Jones through the Friends of the National Libraries.*

Copy by Miss M. M. Smythe of a transcript by Mr E. A. B. Barnard of the Parish Register of Bromsgrove, co. Worc., 1653–1700 (Add. MS. 42850). *Presented by Miss Smythe.* [This gift is in continuation of one made in 1926, viz. of Miss Smythe's similar copy of the same register for the years 1590–1652 (Add. MS. 41310) and an index to it (Add. MS. 41311) compiled by her

sister Miss Jeanie Smythe, who is preparing an index to the new volume also.]

A collection of miscellaneous papers, charters, and fragments including a portion of a very early example (*c.* 1230–40) of a *compte de l'hôtel*, six bulls (1804–6) of Pope Pius VII, and a series of business papers relating to the Protestant family of Billon of La Rochelle, 1662–*c.* 1750 (Add. MSS. 42853–42855, Add. Ch. 70697–70727, Seal CLXXIX. 6 and some fragments still unnumbered). *Presented by the Blackburn family through Major Blackburn.*

Letter of President Roosevelt to Edward Lauterbach, 26 Oct. 1904. *Presented anonymously 'in memory of Violet Horlock Katz'.*

A small collection of fragmentary Italian bankers' accompts, of the middle of the fifteenth century, perhaps from Florence. *Presented by Mrs E. S. G. Robinson.*

A letter of J. Belasyse to his brother Lord Fauconberg, 20 June [1704] and one from M. Kemp to Lady Fauconberg, 31 May 1704, &c. *Presented by Mrs H. R. Elmhirst.*

A letter from Abraham Woodhead (1609–78), the Roman Catholic writer, to his cousin John Armitage, 31 March n.y., with other papers of Woodhead interest; and seven papers concerning the estates of Anne, Duchess of Buccleuch, widow of the Duke of Monmouth. *Presented by Mr R. N. Green-Armytage.*

Severi Philalethes . . . Syriace edidit et latine interpretatus est Dr A. Sanda. Beirut, 1928.

Opuscula Monophysitica Ioannis Philoponi . . . Syriace edidit et latine interpretatus est Dr A. Sanda. Beirut, 1930.

Severi Antiiulianistica . . . Syriace edidit et latine interpretatus est A. Sanda. Pars prima. Beirut, 1931. *Presented by the Imprimerie Catholique, Beirut.*

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to be Deputy-Keeper in the Department of Manuscripts, from 14 August 1932.

Mr Richard David Barnett, of Corpus Christi College, Cambridge, and the British School at Athens, has been appointed to an Assistant-Keepership in the Department of Egyptian and Assyrian Antiquities.

ERRATUM

ON p. 16 of this volume the sentence beginning on l. 20 should read: 'This is a register of the charters relating to Aldbrough (near Masham), a property originally given to Fountains as a grange by Roger de Mowbray, and to its members.'

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